The University of Alberta Department of Music presents:

Madrigal Singers
University Symphony Orchestra
Chamber Orchestra

Marvin Dueck, Conductor

Wednesday, October 29, 2008 – 8 pm

All Saints Anglican Cathedral

10035 103 Street

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Trumpet Te Deum (2003) — Vic Nees (b. 1936)

1. Te Deum laudamus
2. Te gloriosus
3. Patrem immensai majestatis
4. Tu Rex gloriae
5. Te ergo quaesumus
5. Et rege eos
6. Dignare, Domine

Special guests Nola Shantz, soprano
Russell Whitehead, trumpet
Alvin Lowrey, trumpet

Intermission

Mass in D Minor (1798) — Franz Joseph Haydn (1732-1809)

(Missa in Angustiis - Nelson Mass)

1. Kyrie
2. Gloria
3. Qui tollis
4. Quoniam tu solus
5. Credo
6. Et incarnatus est
7. Et resurrexit
8. Sanctus
9. Benedictus
10. Agnus Dei/Dona nobis pacem

Soloists Sarah Toane, soprano
Rebecca Claborn, alto
John Huck, tenor
Jihwan Cho, bass
With University Chamber Orchestra
Special guest Marnie Giesbrecht, organ

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Dueck.

Mr Dueck is a recipient of a Beryl Barns Memorial Award (Graduate), a Queen Eizabeth II Graduate Scholarship and a Swiss Ethnic Music Association Award.

Texts and Translations

Trumpet Te Deum

Te Deum laudamus

Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli; tibi caeli et universae Potestates;
Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra majestatis gloriae tuae.

We praise thee, O God we acknowledge thee to be the Lord
All the earth doth worship thee the Father everlasting.
To thee all the angels cry aloud the heavens and all the powers therein.
To thee cherubim and seraphim continually do cry
Holy, Holy, Holy, Lord God of Sabaoth;
heaven and earth are full of the majesty of thy glory.

Te gloriosus

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,

The glorious company of apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.
The Holy Church throughout all the world doth acknowledge thee;

Patrem immensai majestatis

Patrem immensae majestatis:
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

the father of an infinite majesty;
thine honourable true and only Son;
also the Holy Ghost the comforter.

Tu Rex gloriae

Tu Rex gloriae, Christe. Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
Aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes, in gloria Patris.
Iudex crederis esse venturus.

Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the kingdom of heaven to all believers.
Thou sittest at the hand of God in glory of the Father.
We believe that Thou shalt come to be our Judge.

Te ergo quaesumus

Te ergo quaesumus, tuis famulis subveni: quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis in gloria numerari.
Salvum fac populum tuum, Domine, et benedic hereditati tuae.

We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy saints in glory everlasting
O Lord save thy people and bless thine heritage.

Et rege eos

Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te;
Et laudamus Nomen tuum in saeculum, et in saeculum saeculi.

Govern them and lift them up for ever.
Day by day we magnify thee;
and worship thy name, ever world without end

Dignare, Domine

Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri domine, miserere nostri.
Fiat misericordia tua,
Domine, super nos, quemadmodum speravimus in te.
In te, Domine, speravi: non confundar in aeternum.

Vouchsafe, O Lord to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord in thee have I trusted let me not be confounded.

Mass in D Minor
(Missa in Angustiis - Nelson Mass)

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonæ voluntatis.
Laudamus te; benedicimus te; adoramus te; glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Glory be to God in the highest. And in earth peace to men of good will.
We praise Thee; we bless Thee; we worship Thee; we glorify Thee.
We give thanks to Thee for Thy great glory.
O Lord God, Heavenly King, God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.

Qui tollis

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dextram Patris, O miserere nobis.

Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

For thou only art holy, thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost in the glory of God the Father.
Amen.

Credo

Credo in unum Deum; Patrem omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero,
Genitum non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram salutem descendit de coelis.

I believe in one God; the Father almighty, maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ, the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light, true God of true God,
begotten not made; being of one substance with the Father,
by Whom all things were made.
Who for us men and for our salvation descended from heaven;

Et incarnatus est

Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

and was incarnate by the Holy Ghost, of the Virgin Mary, and was made man.
He was crucified also for us, suffered under Pontius Pilate, and was buried.

Et resurrexit

Et resurrexit tertia die secundum Scripturas.
Et ascendit in coelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria, judicare vivos et mortuos:
cujus regni non erit finis.
Credo in Spiritum Sanctum, Dominum, et vivificantem:
qui ex Patre Filioque procedit.

And on the third day He rose again according to the Scriptures:
and ascended into heaven. He sitteth at the right hand of the Father;
and He shall come again with glory to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Ghost, the Lord and giver of life,
Who prodeedeth from the Father and the Son,

Et resurrexit (cont'd)

Qui cum Patre et Filio simul adoratur et conglorificatur:
qui locutus est per Prophetas. Credo in unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma, in remissionem peccatorum.
Et expecto resurrectionem mortuorum et vitam venturi sæculi.
Amen.

Who with the Father and the Son together is worshipped and glorified;
as it was told by the Prophets.
And I believe in one holy catholic and apostolic Church.
I acknowledge one baptism for the remission of sins.
And I await the resurrection of the dead and the life of the world to come.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is He that cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei/Dona nobis pacem

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei. Dona nobis pacem.

Lamb of God, Who takest away the sins of the world, have mercy upon us.
Lamb of God. Grant us peace.

Program Notes

Vic Nees (b. 1936)

Vic Nees was born in Mechelen, Belgium, on March 8th 1936. He studied composition with Flor Peeters and choral conducting with Kurt Thomas. In 1961 he was appointed choir music producer at BRT (Belgian Radio and Television), where he was the conductor of the Flemish Radio Choir from 1970 until 1996. He has been a guest conductor in the Netherlands, Ireland, Spain, Hungary and Venezuela, often conducting compositions of his own. Vic Nees plays an important role in amateur choir organizations. He has been invited to be a jury member at international choir festivals in Arezzo, Arnhem, Cork, Let the peoples sing, Maasmechelen, Malta, Neerpelt, Tours, Trento and Varna. He is a consultant for the European Federation of Young Choirs (EFYC). Composing primarily vocal music, Nees has been awarded many prizes for his compositions, including the Eugene Baie Prize (1973), the AGEC Prize (1990) and the Visser-Neerlandia Prize (1995). He was elected as member of the The Royal Flemish Academy in 1994, and as member of The Royal Academy of Belgium for Sciences and Arts in 1998.

The **Trumpet Te Deum** was written in 2003, with the premiere performance taking place September 2003 in the cathedral in the composer's home town of Grimbergen. Not only the combination of forces for which it is intended – two trumpets, soprano soloist and mixed choir – is unusual; so is the overall concept. The composer, being of the opinion that the text is often interpreted in an unduly triumphalist manner whereas it is in its essence a prayer of thanks, has written an intimist Te Deum.

To do justice to the various aspects of the lengthy text, Vic Nees has divided it into seven separate numbers, each with its own basic idea and appropriate musical development.
A telling example is "Patrem immensae majestatis." The composer precedes it with a theological meditation on the mystery of the Holy Trinity: "In God everything whirls about at limitless speed. The Greek Fathers call this 'PERICHORESIS', the dance of the persons of the Trinity." The whirling movement of the dance can be heard in the trumpets and the soprano soloist, whereas the solemn major triads of the choir symbolize the presence of the three persons of the Trinity. "Te Gloriosus" shows the procession of the apostles, and the martyrs walking past, each in their own formations, spurred on by lyrical interventions of the three soloists. The entry, by the women's voices of "Tu Rex gloriae" is an energetic theme that dominates the entire movement. Eventually it is taken up, in a broadened version, just as the choir bursts into polyphonic chant. The opening of "Et rege eos" is impressive, spellbinding even; it is followed by an extended and lively song of praise.
These four rather "active" movements are counterbalanced by the other three, whose inspiration derives mainly from the inner life. The character of the first, "Te Deum laudamus," is that of a prayer rather than that of a festive hymn. The text is mostly spoken, except for a few outbursts such as "laudamus," "Sanctus" and "gloriae." The movement is framed by an instrumental bicinium. "Te ergo quaesumus" is undoubtedly the most touching movement of the entire work. The poignant cantilena with which the choir opens is followed by an intimate dialogue between soprano soloist and muted trumpets. But the "Dignare, Domine" is equally intense, with its prayer for mercy and with the fervor of the hope it expresses. There are impressive moments, such as the sudden *piano* at "Miserere," the moving soprano solo at "non confundar", and the final passage of the trumpets *con sordino* with which this final movement fades into silence.

Notes by Kamiel Cooremans

Mass in D minor - Nelson Mass

Franz Josef Haydn's Mass in D minor, *Missa in angustiis* ("mass in straitened times") was written over a six-week period in the summer of 1798. The universal title of "Nelson Mass" became affiliated with this work after a performance given by Haydn for Lord Nelson and Lady Hamilton in 1800 during their visit to Austria. This is Haydn's largest mass, and one of his most well-known and beloved choral works. It is also his only minor-key mass, set in D minor at the opening, but leading to a victorious D major finale. H.C. Robbins Landon, universally regarded as the most important Haydn scholar of the 20th and 21st century, has described the Nelson Mass as "arguably Haydn's greatest single composition." The unusual orchestration of this work—strings, trumpets, timpani and organ (no woodwinds or low brass)—provides a stark, angular quality to the work. This orchestration combined with Haydn's own title for the mass would lead one to expect a dark piece, with an undercurrent of fear. Certainly the *Kyrie* and the *Benedictus* feature dark and dramatic fanfares, but there are also contemplative and joyful movements and a jubilant finale.

The mass is also notable for the 'fireworks' demanded of the soprano soloist, particularly in the *Kyrie* and *Gloria* sections. However, while most contemporary mass settings make a clear distinction between arias and choral sections, the solos and solo ensemble passages in the Nelson Mass remain closely integrated with the chorus.

The *Gloria* movement begins in antithesis to the dark *Kyrie* – it is in D major, it is exuberant, it is dance-like and optimistic. The "Qui tollis" section of the *Gloria* starts in Bb major, where the bass is accompanied by some exquisite scoring for the strings and organ. The soprano returns us to D major for "Quoniam tu solus" and as is typical in masses of this time the *Gloria* movement ends with a choral fugue.

An extraordinary opening to the *Credo* has the sopranos and tenors competing in canon with the altos and basses to the sound of trumpet fanfares. "Et incarnatus est" begins with a beautiful aria for the soprano soloist, before the emotional centre of the piece is taken up by the chorus who lead to a glorious D major finish once again in "Et resurrexit."

A musical sense of awe and majesty reflecting the text characterizes the beginning of the *Sanctus*, with overall subdued dynamics punctuated by rapid crescendos/diminuendos and orchestral crashes. The "Pleni sunt coeli" and subsequent "Osanna in excelsis" sections bring a return of jubilation and ecstasy to the music, which makes the following *Benedictus* even more dramatic.

The *Benedictus* is a world away from the serene, prayerful setting that might be expected. This movement is typically set as a quiet meditation. Haydn's setting begins with a stormy orchestral introduction, moves through a series of exchanges between soloists and chorus, and culminates in a strikingly ominous passage, complete with timpani and trumpet fanfare on the final statement of the text. The G major *Agnus Dei* provides the chorus a little respite as the soloists take centre stage, before *Dona Nobis Pacem* returns triumphantly to D major in a joyous finale.

Nola Shantz, soprano

As a soprano, pianist and music educator, Nola Shantz is passionate about sharing her love of music. She holds undergraduate degrees from the University of Alberta and the University of British Columbia (UBC), and a Master of Music degree in piano from UBC where her principal instructor was Professor Alexander Korsantia.

Nola has been thankful to receive a number of scholarships and awards. She has performed in various music festivals including: the Summer Arts Festival at the Centre d'arts in Quebec, the Mountainview International Festival of Song in Calgary, the Banff Centre for the Arts, and recently at the Summer Vocal Academy in Victoria.

Nola began studying voice with Ms. Eva Bostrand in the fall of 2005 and has also worked with other recognized vocal teachers and coaches since then.

In addition to her performing activities, Nola teaches at the Alberta College Conservatory of Music and Edmonton Public Schools.

Russell Whitehead, trumpet

Russell has released his debut CD, *Prairie Scenes* on the Arktos label in June, 2006 and was appointed Acting Principal Trumpet of the Edmonton Symphony Orchestra for the 2004-05 season. Currently, he plays Third Trumpet with the Edmonton Symphony Orchestra, free lances with many of the ensembles in Edmonton, adjudicates throughout Western Canada and teaches at the University of Alberta, King's University College and through his home.

Alvin Lowrey, trumpet

Retired after 33 seasons as Principal Trumpet of the Edmonton Symphony Orchestra, Alvin Lowrey continues his commitment to teaching trumpet at the University of Alberta. Over the past three decades, Alvin has been frequently featured as a soloist with the ESO. In addition to solo appearances with the ESO, he has presented numerous recitals at the University of Alberta as well as off-campus. In 2003, Alvin and organist Jeremy Spurgeon received an immediately spontaneous standing ovation from a full-house for a recital presented for CBC's noon-hour Wednesdays @ Winspear series for recorded live broadcast. Alvin has performed in six Canadian provinces plus the Northwest Territories, in about half of the states of the U.S. plus the District of Columbia, and in a dozen countries in Europe and Asia. Concert tours have taken him north as far as Inuvik; east to Warsaw; south to Melbourne; and west to Colombo, Sri Lanka.

Alvin Lowrey was commissioned by the International Trumpet Guild to compile a documentation of the LP-era of classical solo trumpet recordings. This extensive 1700-page project, *Lowrey's International Trumpet Discography*, was published in 1990 by Camden House. He was Editor of Record Reviews for the *ITG Journal* from 1978-1987 during which time he contributed numerous feature articles. Previously, Lowrey had been the Contributing Editor of Record Reviews for *The Brass World* from 1969-1974. Last June, he presented a lecture "Legends about Legendary Trumpeters of the LP-era" for the International Trumpet Guild Conference held in Banff where he also participated in a trumpet ensemble concert played by a dozen principal trumpeters of major Canadian orchestras.

Before joining the ESO, Lowrey taught and played in faculty brass quintets at the University of Illinois (Champaign-Urbana), University of Northern Colorado (Greeley), and Western Michigan University (Kalamazoo). He has also taught at Michigan State University and was a member of the Miami Philharmonic before coming to Edmonton.

Marnie Giesbrecht

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician.

Educated at the University of Alberta, the Eastman School of Music, Rochester, N.Y. and the Mozarteum, Salzburg, Austria, Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance and related subjects. She is also Adjunct Professor of Music at The King's University College and Co-Music Director (with Joachim Segger) at First Presbyterian Church in Edmonton where they oversaw the restoration and renovation of the 1909 3-manual Casavant organ, completed in 2007.

She was national president of the Royal Canadian College of Organists from 2000 to 2002 and Co-Chair (with Joachim Segger) of Windspiration: Edmonton Organ Festival and RCCO national convention in 2007. Currently Giesbrecht and Segger are directing the RCCO Sundays at 3 Organ Recital Series and Marnie serves on the scholarships and educational committees (so do see her about learning to play the organ!) Dr. Giesbrecht is Chair of the Davis Organ Maintenance and Performance Trust Advisory Committee.

Marnie Giesbrecht performs and records with Joachim Segger as *Duo Majoya*. Their programs and CDs present a kaleidoscopic variety of organ duets, piano duets and organ and piano duos. Hear them playing a program of organ and piano duets at First Presbyterian Church on Sunday, January 11th, 2009 when they will give the premiere performance of "Destinations" for organ and piano by Cheryl Cooney.

University of Alberta
Madrigal Singers

Soprano
Megan Chartrand
Melanie Marlin *
Annette Martens
Meghan Margo Rayment
Mary-Ellen Rayner
Eve Richardson **
Sarah Toane
Elaine Vooys-Myhre *

Alto
Rebecca Claborn
Maria Conkey
Lana Cuthbertson
Susan Farrell
Allison Glubish
Sarah Howe
Abra Louise Whitney

Tenor
Iain Gillis
Justin Jalea
John K. Pattison
Jarett Prouse

Bass
Denis Arsenault
Christopher Giffen
Yu-Ting Lin
Damon MacLeod
Denis St-Onge

* Teaching Assistant
** Choir President

University Symphony Orchetra
Chamber Orchestra

Violin 1
Deborah Chang - Concert Master
Emily-Anne Neeland
Diana Sapozhnikov

Violin 2
Marie Krejcar
Simon Fung
Janet Chung

Viola
Amy Kao
Julia Hui

Cello
Bryan Wong
John Fedor

Bass
Mark Radosh
Roxanne Nesbitt

Trumpet
Taina Lorenz Turner
Katie Janhsen
Sara Mills

Timpani
Rebecca Ho

Organ
Marnie Giesbrecht (Faculty)

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